Table of Contents

Chapters	Page No.
1. Introduction	[3-15]
1.1 Conceptual Framework	
1.2 Rationale of the Study	
1.3 Objective	
2. Research Method	[16-18]
2.1 The Study	
2.2 The Design	
2.3 The Sample	
2.3.1 Procedure	
2.3.2 Size	
2.4 The Tools	
2.4.1 Tool for Data Collection	
2.4.2 Tool for Data Analysis	
3. Possible Outcomes	[18]
References	[19-21]
Appendix	

1. Introduction

In this immense competitive scenario, where organizations increasing and growing rapidly. Effective growth of an organization is directly proportional to effective performance by its employees. Manager directs the workflow of an organization and makes it effective. According to a study by the Institute for Prospective Technology Studies, 70% to 80% of growth and competitiveness of organizations will be based on updated knowledge and skills of employees. Therefore Researchers finds sets of competencies (Leadership, Communication Skills, Motivation and Creativity etc) for managers. Creativity has been considered as one of the most effective competency. The growth only of creativity and mobilization of the human innovative potential can secure an access to the reserve that is essential for success and human development of economy and society. Creative managers need to be systematically educated; their ability to think and act creatively needs to be actively developed more than just the company level. This assumption is based on changes in the business environment in global market, intensifying competition, improving speed of innovation and the boom of technologies where artists utilizing their creativity, presenting with the help of technology and manager creatively directs for effective implementation.

1.1 Conceptual Framework

1.1.1 Creativity

Globalization created turbulent environment, heightened competition, unpredictable market fluctuations, and threat of competitive advantage (Baer & Oldham, 2006) have compelled organizations to focus on continuous improvements to their existing products (Atwater & Carmeli, 2009). Past research shows that the continued success of businesses depends on employees' proficiency in creating next-generation products and their derivatives (e.g., Borovskaia & Dedova, 2014; Lin & Wong, 2014; Shalley & Zhou, 2008). Employee creativity refers to the ability of employees to think in a unique way regarding procedures, practices, products, and solutions to organizational problems (Amabile, 1996). Whereas creativity goes hand in hand with innovation, growth, and improvement, it is a manifestation of risk-taking behavior where employees challenge the status quo. They may tear away from the confinement of traditional and main stream beliefs, and attempt to overcome the fear of failure, the fear of making mistakes, and the fear of being criticized (Oldham & Cummings, 1996; Shin & Zhou, 2003; Tierney, Farmer & Graen, 1999).

Creativity researchers have reached a consensus about what creativity is, referring to creativity as the ability to produce ideas or artifacts that are evaluated as novel and appropriate (Amabile, 1996; Csikszentmi- halyi, 1997). However, when it comes to evaluating a creative artifact, judgments about its novelty and appropriateness may be influenced by the rater's level of

expertise (Fraser & Mathews, 1999; Simonton, 1985), and this seems to be particularly relevant when creativity is associated with innovation (Herzberg, 1987). Among the most common approaches used to measure product creativity (O'Quin & Besemer, 1999), the Consensual Assessment Technique (Amabile, 1996) has been devised. It is based on the assumption that future creativity is best predicted by past creativity and that the best measure of creativity is the combined assessment of experts in that field (Kaufman, Plucker, & Baer, 2008). Such an approach is consistent with the view according to which creativity requires the awareness of the rules of the domain where it might emerge, as well as the criteria of selection, and the preferences shared in that field (Csikszentmihalyi, 1997, p. 47). Furthermore, experts master the knowledge of what has been produced previously in their domain and thus they can appreciate the value and implications of the changes innovators are proposing. However, experts can be hardly involved in creativity assessment as it is not easy to identify, contact, and motivate them so to serve as judges of the quality of artifacts researchers are interested in. An alternative is to involve laypersons, who can more easily be enrolled in empirical investigations, and asking them to evaluate how much creative an artifact is (Baer, 2010).

Creativity defined as the production of novel and useful ideas, has been increasingly appreciated in organizational and educational settings (Anderson, Potocnik, & Zhou, 2014). Despite such widespread appreciation and endorsement of creativity, being creative is inherently a risky behavior, thereby presenting a chasm between what people say and what they do (Tyagi, Hanoch, Hall, Runco, & Denham, 2017). Undoubtedly, the fear of receiving negative reactions constitutes one of the most significant concerns that discourage people from communicating creative ideas (Morrison, 2011). Employees' implicit theory or belief that others do not want to hear any change- or improvement-oriented ideas is not unfounded (Detert & Edmondson, 2011). Given this inherent contradiction whereby people have implicit negative attitudes toward creative ideas despite potential benefits, simply encouraging employees to express creative ideas has a limited value without considering how those ideas are recognized and accepted by others (Mueller, Melwani, & Goncalo, 2012).

According to the systems perspective of creativity (Csikszentmihalyi, 1988), creativity is not determined solely by the creator but through interactions among creators, the field or society, and the corresponding domain. If an individual creates something, the product's originality and value should be socially validated by the field through which the product being judged to be creative will be accepted and included in the domain of interest.

Organizational creativity research also underscores the significance of creativity as evaluated by others, including coworkers and supervisors (Anderson et al., 2014; Zhou & Hoever, 2014). Therefore, in the creative process, the role of the evaluators who judge the potentially creative ideas is as important as that of the creators. For these reasons, creative people, by themselves, may not be able to develop creative organizations; their creative efforts should be recognized as such by others (Elsbach & Kramer, 2003). No shortage of examples exist from various fields that breakthrough ideas were rejected in their inception and took time before they were acknowledged by others (e.g., Post-It notes). Given the increasing speed and breadth of

knowledge exchange and the flooding of potential ideas as a result of information revolution, recognizing and accepting creative ideas is as important as generating new ones to increase the overall creative performance of individuals, work groups, and organizations (Berg, 2016; Mueller, Wakslak, & Krishnan, 2014).

In the creativity literature, extensive empirical work has been devoted to individual characteristics affecting idea generation, such as personality, motivation, and cognitive styles, as well as favorable social and contextual conditions, such as task design, leadership, and organizational climate (Anderson et al., 2014; Reiter-Palmon, Beghetto, & Kaufman, 2014; Williams, Runco, & Berlow, 2016). By contrast, the other side of the creative process involving recognition of creativity has been neglected, leaving the question of how people evaluate creative ideas largely unanswered.

In a recent study, Mueller et al. (2014) demonstrated that felt or perceived uncertainty is a main reason for the paradox that people reject creative ideas despite their positive belief toward creativity. The more original the idea, the more that uncertainty is likely present (Amabile, 1996). Thus, the uncertainty associated with the possibility of fail- ure and social rejection resulting from creativity (Nemeth, 1986) could facilitate negative views or implicit bias against creativity. For this reason, ambivalent attitudes toward creativity may emerge, regardless of favorable personal characteristics related to creativity (Mueller et al., 2012). Emotions and mood states affect how individuals think, react, process information, and make decisions; all of which shape their judgments of the target (Lyubomirsky, King, & Deiner, 2005).

Numerous studies have clarified that affective component of creativity, such as the effect of positive mood on cognitive flexibility (see Davis, 2009 for a meta-analytic review). However, the influence of specific emotions on the recognition of creativity has not been examined yet, particularly in connection with uncertainty, which is a critical challenge in recognizing creativity. To understand the role of emotion in shaping attitudes toward, and recognition of creativity, emotions were experimentally manipulated with different levels of uncertainty that fear versus anger and happiness. The emotion with a high level of uncertainty (i.e., fear) was expected to elicit negative attitudes or biases against creativity and low creativity evaluations. On the contrary, emotions with low levels of uncertainty (i.e., anger and happiness) probably will not generate such negative effects on attitudes toward and recognition of creativity. As shown in previous studies (Mueller et al., 2012, 2014), biases against creativity can be only implicit, rather than explicit, because individuals tend to believe in and appreciate the value of creativity, which renders favorable attitudes toward creativity personally and socially desirable. Thus, biases against creativity may operate unconsciously as implicit psychological inclinations, rather than overt attitudinal judgments (Lane, Banaji, Nosek, & Greenwald, 2007).

A creative response is one that is determined to be both original and relevant (Runco and Jaeger 2012; Stein 1953). The level of originality of a given response is defined in terms of its novelty, uniqueness or statistical rarity, whereas relevance is assessed in terms of the functionality, usefulness or fit of the response to a particular end or within a specific context. The importance

of both these defining components of creativity can be illustrated with an example from one of the most widely used tasks in creativity research, namely the alternate uses task (Wallach and Kogan 1965).The alternate use task falls under the classification of divergent thinking tasks that are widely used to assess creativity. Such tasks asses single or multiple facets of creative thinking (Abraham and Windmann 2007), and potentially allow for an unlimited number of ideas or solutions to be generated. This is in contrast to convergent thinking tasks where there is only one solution to be reached, such as in the remote associates task. Here the novelty factors come into play with a fundamental perspective shift or overcoming of functional fixedness which allows one to solve the problem (Bowden and Jung Beeman 2003).

Convergent thinking tasks are used to assess specific aspects of creative cognition, such as insight in analytical problem solving (Bowden and Jung Beeman 2007). Just as in the case of intelligence, executive function and other mental abilities, there are also test batteries for creativity in which a range of divergent thinking tasks are collectively scored to obtain an index of the creative ability of a person.

A prominent example of a divergent test battery is the Torrance Test of Creative Thinking (TTCT: Torrance 1974). Another means of assessing creativity is via the consensual assessment technique (CAT: Amabile 1982), where a product is generated and then evaluated by experts in terms of the level of associated creativity. These four methodologies (divergent tasks, convergent tasks, divergent test batteries, and CAT) include verbal and/or nonverbal tasks, and often more than one response measure/index within each task. Together, they are the most widely used assessment tools to gauge creative ability or potential. The latter reflects the terminology used when referring to the six Ps of creativity, or the theoretical approaches that are adopted when investigating creativity. These are in terms of process, product, person, place, persuasion and potential (Kozbelt et al. 2010). In contrast, self-report forms, like the Creative Achievement Questionnaire (CAQ: Carson et al. 2005), are commonly employed to assess intermediary factors, such as personality traits, perceived self-efficacy and indices of achievement, that are associated with creativity.

A notable issue that arises in the context of how the methods are chosen and applied is that diversity across and with in methodologies (owing to variability in the tasks and response measures of focus) renders it difficult to relate and integrate the resulting findings across studies (Arden et al. 2010). For instance, in the case of the alternate uses task, some studies find differences in creativity based on the fluency measure (number of ideas generated), whereas others find differences on the originality measure (uniqueness of the ideas generated).However, even when significant findings are specific to a particular response measure, authors tend to generalize and discuss their implications in terms of overall creativity. So the vas the terogeneity in the available methodologies often leads to unspecific and generic claims or conclusions. And this is a significant deterrent to progress being made in the field.

Several factors have an impact on the choice of creativity assessment, such as type of creativity being tested (Simonton 2012), creativity in different age groups (Torrance and Haensly 2003),

and creativity across different applied settings (Kaufmanetal.2008).For instance, are searcher might opt for a divergent test battery if her aim is to obtain a general creativity index as it provides a composite score across several tasks, whereas she would opt for a convergent thinking task if her objective is to target the specific process of insight in creative problem solving, or a nonverbal divergent thinking task if her objective is to make cross-cultural comparisons of creative potential in children or adults.

1.1.2 Managerial Creativity

Creativity in Management is referring to the ability to solve problems in an exceptionally competent and original way. Managerial creativity is explained as the process of employing playfully exploratory rather than a mechanical approach in problem solving by a person who is open, curious and imaginative to find solution or designs that are novel and useful for the process of planning, organizing, implementing and controlling to determine and achieve the organizational goals in a dynamic environment. In a nutshell, managerial creativity refers to the novel multidimensional and fluent ideas related to different functions of management. It involves creative behaviors of manager which produce interesting or useful novelty.

Managerial creativity at work place is a major challenge for business organizations. Kao (1991) suggests that creativity is the result of interplay among the persons, the task and the organizational context and each of these can be managed. It involves virtually every organizational design and human resource tool which has been identified for mainstream business organizations including structure, work design, recruiting, reward system design and corporate culture development. Factors in the work environment, such as influences from group interaction, incentive structures and failure-tolerant cultures, have been proposed as crucial antecedents of creativity (see, for example, Amabile, 1983, 1996, 1998; Bilton and Leary, 2002; Ford, 1996; Woodman, Sawyer, and Griffin, 1993). The creative and visionary executives function more as leaders than as managers. They not only motivate employees, but also empower them to act in fulfilling the shared vision, and purpose, of organizational excellence, and achievement. The need for creativity in management has long been recognized to achieve competitive advantage by all business organizations concerned with growth and change.

Peter F. Drucker, (1964) famous management guru, estimates that the demand for creative mangers has doubled in each century. With the growing pace of change, managerial creativity is becoming more important for organizational decision-making and effectiveness. Simon (1988) describes creative managers as people who by their own propensities or through learning can receive great satisfaction from creative outcomes even when their role in producing these outcomes has been an indirect one, specifically a managerial one. Managerial creativity is thus, characterized by achievements of the organization for which managers are responsible and not by their personal accomplishments. Managers individually may not create new products or processes. But they can play a powerful catalyst role in the innovation of new products, processes and activities. Creative managers tend to be inner-directed and highly self motivated. Managers play a great variety of roles.

In the late 1960s, Henry Mintzberg followed around five chief executives and jotted down whatever they did. He found that creative managers displayed the characteristics which included monitoring of the information arising in the organization and its environment., as a disseminator of key external information or intelligence into the organization as well as of key internal information to subordinates, secondly as a figurehead or symbolic head of the organization, as leaders and guides of the organization role, thirdly as a liaison role involving the creation by the chief executive officer of a web of relationships with the organization and its environment, fourthly as a manager and lastly, as entrepreneurs, that is, one who initiatives and designs major changes and choices in the organization.

The knowledge-based societies have turned creativity into a source of strategic advantage in the contemporary managerial and political lexicon. Perhaps in the most pronounced trend, Florida (2002: 4) even boldly stated that creativity '...is the decisive source of competitive advantage' (for critiques of this position, see Kotkin, 2005; Peck, 2005). Since creativity is also popularly regarded as something reasonable and genuinely spontaneous and hence, by its vary definition, its not possible to control, the current managerial admiration with creativity as a strategic asset for gaining competitive advantage must be balanced with empirical research.

Creativity in the 'Western' tradition from Plato to Freud and Popper has mostly been regarded as something divergent, impulsive and 'messy' (De Bono, 1992: 2). This particular perception of creativity precipitated the assumption that creativity is embodied in a particular type of personality: the individual creative genius (Bilton & Leary, 2002: 54; Boden, 1994b). Emblematic accounts of irrational genius and spontaneous invention in science and art, such as Kekule ´'s discovery of the benzene molecule while dozing in front of the fire, Coleridge's poem Kublai Khan or Picasso's painting of Guernica have served to illustrate this construal of creativity (Weisberg, 1993). In this perception of the enigmatic eureka!-moment, a scientific approach to creativity is impossible and not philosophically uninteresting (Boden, 1994b: 3).

The celebration of the arcane individual genius, however, is increasingly in retreat in light of scholarly work showing how aesthetic and scientific practices connect even in their most intimate moments of genesis with concrete social and institutional conditions (Hargadon & Douglas, 2001). In particular, writers on the sociology of art and culture, such as Becker (1974, 1976, 1982), Bourdieu (1983), Collins (1998) and White and White (1965) and writers on the sociology of knowledge, such as Barnes, Bloor, and Henry (1996), Knorr Cetina (1981, 1999) and Latour and Woolgar (1979) have dealt a heavy blow to the tradition of consigning creativity to that mysterious primal moment of genesis in the mind of the lonely prodigy (Scott, 1999: 807–8; Scott, 2006: 7–8). None of these accounts necessarily deny the role of talent, imagination or dispositions (a ` la Bourdieu, 1983). The point is not that any of these qualities do not exist or are submerged in an anonymous social context.

Somsing (2017), suggested that on the bases of risk preferences and dynamic capabilities concepts managers' creative behaviors could be considered as: (1) dynamic abilities that enable

them to generate different levels of creativity; and (2) a dynamic process that evolves over time. These propositions enhance and extend the literature on managerial risk taking and dynamic capabilities with respect to managers' creativity they are mobilized and channeled by that very context of intersecting and interacting relationships. This systemic and social understanding of creativity has opened the notion of creativity increasingly to organizational and managerial inquiry. Factors in the work environment, such as influences from group interaction, incentive structures and failure-tolerant cultures, have been proposed as crucial antecedents of creativity (see, for example, Amabile, 1983, 1996, 1998; Bilton & Leary, 2002; Ford, 1996; Woodman, Sawyer, & Griffin, 1993).

Three main internal corporate mechanisms that are well investigated in the creativity literature: compensation design, target setting, and job complexity (e.g., Hender et al., 2002; Tierney and Farmer, 2002; Perry-Smith and Shalley, 2003; Perry- Smith, 2006; Liao et al., 2010; Mainemelis, 2010; Yuan and Woodman, 2010; De Stobbeleir et al., 2011; Hirst et al., 2011). These factors are related not only to internal corporate governance mechanisms but also to tasks. While the literature agrees that difficult targets imply pay-for-performance (Gómez-Mejía and Balkin, 1992), contend that tasks with high target setting are likely to be complex and provide pay-for-performance. First, compensation design has been extensively investigated to explain various behaviors of managers, such as risk taking, performance, creativity, and innovation (Sawers et al., 2011; Ederer and Manso, 2013). Having different types of compensation might influence managers' motivation to search for and identify various solutions, which impacts their sensing capabilities. Next, consider target setting, which has been investigated in both creativity and risk studies (Shalley, 1991, 1995; Wiseman and Gómez-Mejía, 1998). In setting high and challenging targets, managers require sensing capabilities to recognize opportunity. Third, job complexity has been identified as a challenging factor for managers to perform (Oldham and Cummings, 1996, Shalley et al., 2000). Somsing (2017) propose that managers who have always been involved in complex tasks tend to have more sensing capabilities.

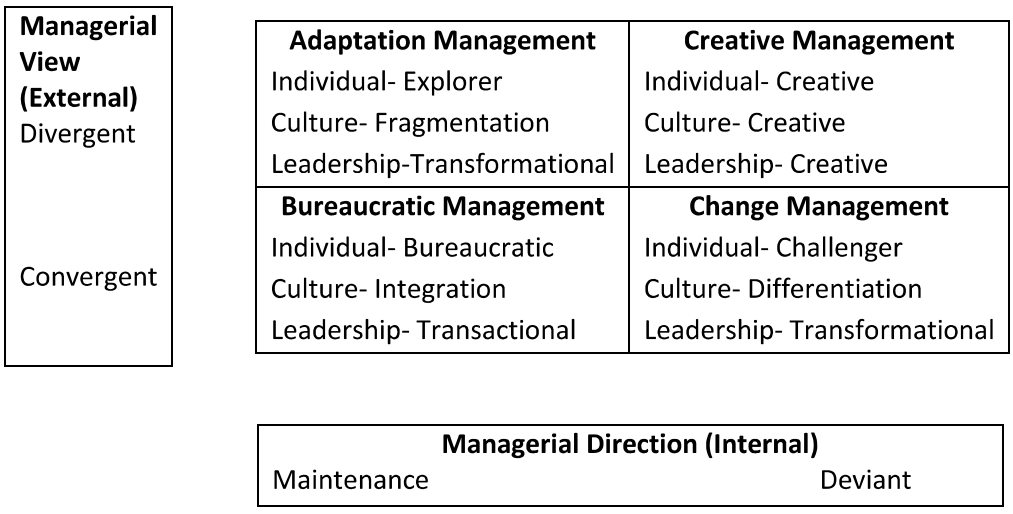


Figure1. Managerial Grid

Muzzio, Fernando (2018) Creativity management is a component of a managerial grid focused on interfering in the internal and external contexts of an organization by reviewing deviant and divergent practices regarding the stimulation of creative processes as shown in Figure1 above
The following Table presents brief details of the findings of various researchers:

S.no	Name of Researcher	Year	Findings
1	Stephanie Dudek	1973	Creativity becomes more crystallized with age so that after age ten there is reasonable stability in its expression.
2	Jan-Erik Ruth and James E. Birren	1985	Creativity decreases with age. Social factors such as educational goals and methods, as well as occupational and social roles, are further considered as modifiers of creative ability throughout life. Men performed better than the women in technical creativity.
3	Jock Abra	1989	Creativity changes with age, so as to affect creative productivity.
4	R.Jennifer and M.S Sasser Coen	1993	Creative productivity and age have a linear relationship, that is, creativity declines over the life-span.
5	Robert Eisenberger, Frances Haskins and Paul Gambleton	1999	Creativity increases with of a positive relationship between novel performance and rewards.
6	M. Jennifer George and Zhou, Jing	2001	Openness to experience is theorized to result in high levels of creative behavior and conscientiousness is theorized to result in low levels of creative behavior when situation allows for manifestation of the trait.

7	Patricia Kay Alpaugh , A.Iris Parham , D. Cole Kenneth & J. E. Birren	2006	One of the most important divergent thinking abilities involved in creative writing, fluency, declines with age. The older creator would rely more on previous experience than on present divergent thinking abilities
8	Carmen Binnewies, Sandra Ohly, Cornelia Niessen	2008	Creativity moderated the relationship between age and creative idea. Age was negatively related to creative idea under low job control and low support for creativity.
9	Habibollah. Naderi1, Rohani. Abdullah2, H. Tengku Aizan3, Jamaluddin. Sharir4, V.Kumar	2009	Creativity, age and gender were studied as predictors of academic achievement.
10	F. Jones Benjamin and Bruce Weinberg	2011	The frequency of great achievements at young age is more a function of time than field. There is a strong and independent association between age and occupation.
11	M. Davison Robert and Mo Chunyan	2013	Both, knowledge seeking and knowledge contributing can lead to a state of flow and can further result in creativity at work.

12	F. Rietzschel Eric And Hannes Zacher	2017	Overall, younger and older employees do not differ with regard to creativity and innovation. Individual motivation and team-level characteristics may play a particularly important role in shaping the creative and innovative performance of older employees or teams with older employees.

The table is showing different research findings highlighting relationship of creativity with age, gender and job control on the basis of review of literature. Here, the gap is that creativity has not been studied with Work Experience and Marital Status. There is scope to study the relationship between Creativity and Work Experience & Creativity and Marital Status. To identify Managerial Creativity as a function of Gender, Work Experience and Marital Status as variables. How an individual solves problems by utilizing available resources creatively? Practice makes a person to develop expertise. Marital Status can be another variable to evaluate managerial creativity because after marriage an individual is expected to manage number of tasks together.

1.1.3 Animation Industry

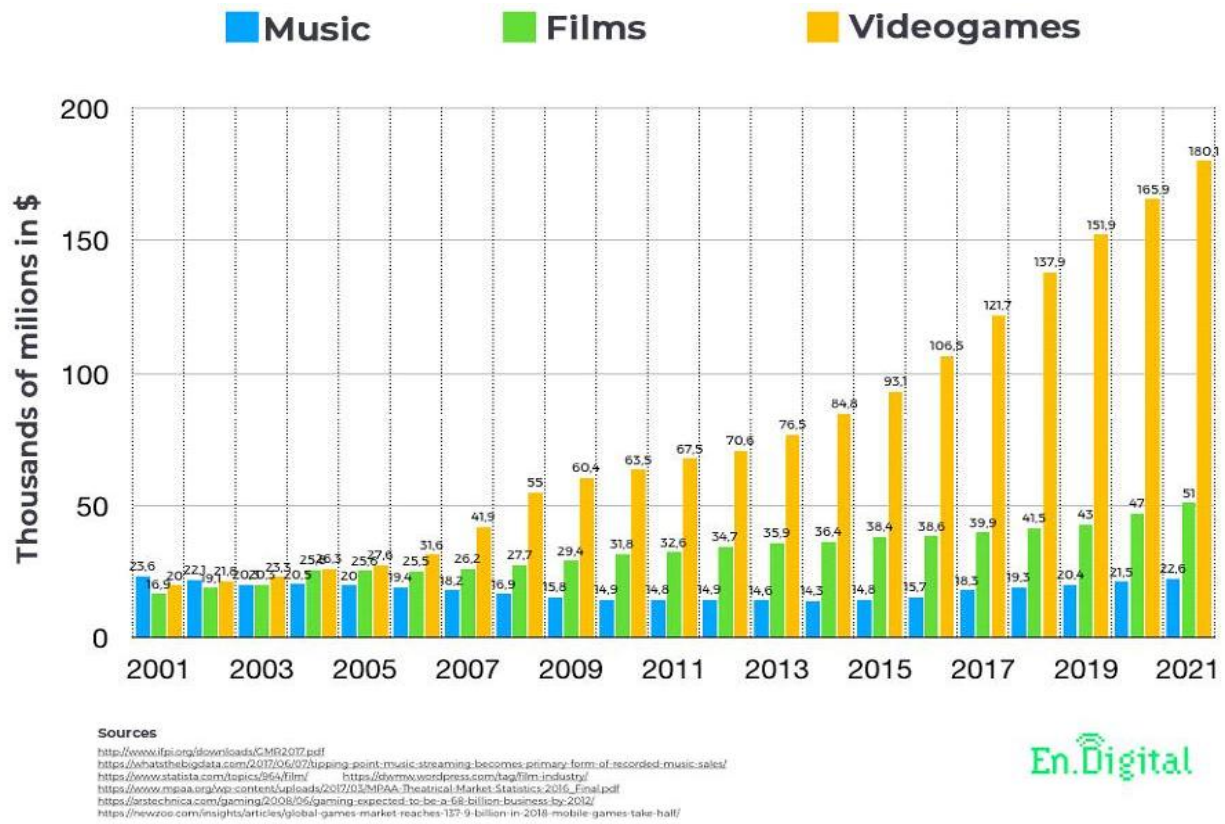
The rapid advancement of technology has made Animation, Visual Effects (VFX) & Games available to the masses, and animation industry has become one of the fastest growing industry in the global media and entertainment market. We are increasingly seeing more of the global animation, VFX and games production taking place in a globally distributed mode. In today's digital world, the application of animation industry is not just limited to films.

It facilitates exciting career opportunities in a large number of creative industries such as Advertising, Print Media, TV production and Gaming. The total value of Global Animation Industry was US$ 254 billion in 2017 and is projected to reach US$ 270 billion by 2020.The demand for animation, VFX and gaming has expanded with the increase in targeted broadcasting hours by cable and satellite TV, availability of low cost internet access, penetration of mobile devices along with the growing popularity of streaming video. In addition, the demand for Animation and VFX content to power immersive experiences such as Augmented Reality and Virtual Reality is growing exponentially.

The highly labor-intensive process behind animation production means that work is very often shared across countries and even continents. The Japanese Animation Creators Association investigated animators' working conditions in 2008 as part of the first assessment of this field and revealed some important facts that young animators face poor working conditions. The corporate structure of companies active in the business ranges from the largest media conglomerates in the world (Walt Disney, Time Warner and Viacom Inc.) to small companies amounting to little more than a designer with a PC and the latest software package.

1.2 Rationale of the Study

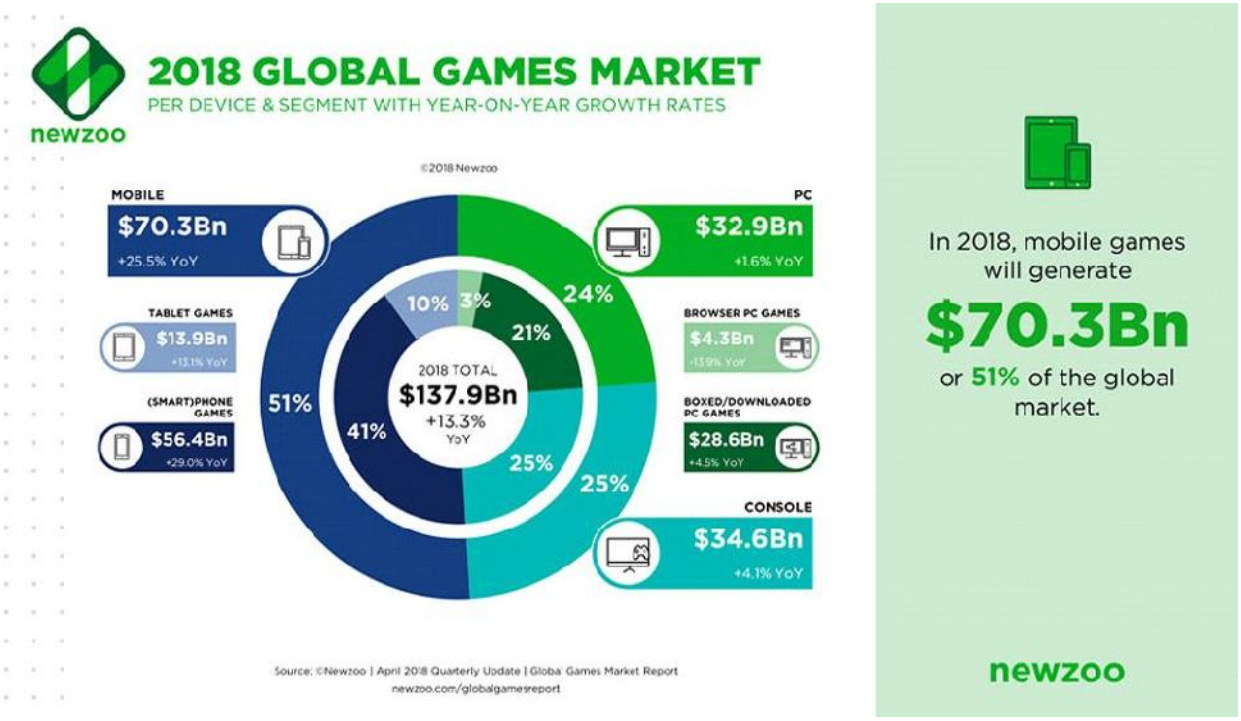
Animation industry is one of the fastest growing industries in the world. Animation industry takes the full advantage of the fast-growing entertainment and marketing sectors. Brands are always a step ahead to leverage new audience and it's a key trend in every sector. Animated content attracts the new audience more effectively. The gaming industry is three times bigger than Hollywood.



Global Media and Entertainment Market 2017

Source: https://www.ibef.org/industry/media-entertainment-india/infographic

When comparing the best movie premieres in cinema history with the best game launches, Hollywood may have more glamour, but it doesn't have more money. On April 27, 2018 the premiere of the Avengers: Infinity War generated $257,698,183, leading the best opening box office of any movie up to date, followed by Star Wars: The Force Awakens on December 18, 2015, with earnings of $247,966,675.In the meantime, on the parallel universe of video games, Grand Theft Auto V came out on September 17, 2013 and in only 24 hours it sold over 11 million unities, reaching $817,5 million in sales. In just 3 days, the game registered revenue of 1,000 million dollars. It went on to become the highest grossing entertainment product of all time.



Source: https://www.ibef.org/industry/media-entertainment-india/infographic

Animation Studios depend heavily on their employees who directly affect the quality of product. To ensure that Animation Studio is able to meet organizational goals and gain a competitive edge over other competitors, it is important that the right human resource management practices are adopted to maximize the performance of the company and to enhance the quality of work environment. Such a goal is likely to be achieved by better understanding about the dimensions of Managerial Creativity and their relationship with various demographic variables to actively innovate the strategies to be successful.

1.3 Objectives of the Study

- To identify the factors of Managerial Creativity amongst Animation Professionals
- To identify the dimensions of Managerial Creativity among Animation Professionals
- To compare the Managerial Creativity of Male and Female Animation Professionals
- To compare the Managerial Creativity of Married and Unmarried Animation Professionals.
- To compare the Managerial Creativity of Animation professional with work experience of 1-5 years and 8-12 years.
- To compare the factors and dimensions of Managerial Creativity among Married Males with work experience of 1-5 years and 8-12 years, Unmarried Males with work experience of 1-5 years and 8-12years, Married Female with work experience of 1-5 years and 8-12 years, and Unmarried Female Animation Professionals with work experience of 1-5 years and 8-12 years.
- To explore the new vistas of research.

2. Research Method

2.1 The Study

This will be an exploratory study to identify the factors and dimensions of Managerial Creativity among Animation Professionals. The independent variables being Marital Status, Gender and Work Experience with following levels:

Marital Status:	Two (Married)
	(Unmarried)
Gender:	Two (Males)
	(Females)
Work Experience:	Two (1-5) Years
	(8-12) Years

The dependent variable being Managerial Creativity

2.2 The Design

The research paradigm will be based on the 2*2*2 tri-variate Factorial Design. The design will thus, be as under:

			Marital Status: Married	Marital Status: Unmarried
Gender	Male	Work Experience 1-5yrs	a	b
		8-12yrs	c	d
	Female	Work Experience 1-5yrs	e	f
		8-12yrs	g	h

Thus, the study groups of Animation Professionals will be as under:

a: Married Males having Work Experience of 1-5 years
b: Unmarried Males having Work Experience of 1-5 years
c: Married Males having Work Experience of 8-12 years
d: Unmarried Males having Work Experience of 8-12 years
e: Married Females having Work Experience of 1-5 years
f: Unmarried Females having Work Experience of 1-5 years
g: Married Females having Work Experience of 8-12 years
h: Unmarried Females having Work Experience of 8-12 years

The extraneous variables will be controlled by elimination and randomization.

2.3 The Sample

2.3.1 The Sampling Procedure

The elements of study i.e., Animation Professionals will be selected from animation studios on random basis to ensure equal chance of selection to each unit of study located in various cities of the country.

2.3.2 The Sample Size

The final sample of 600 Animation Professionals will be selected as per following distribution:

			Marital Status: Married	Marital Status: Unmarried
Gender	Males	Work Experience 1-5years	75	75
		Work Experience 8-12years	75	75
	Females	Work Experience 1-5years	75	75
		Work Experience 8-12years	75	75

600

2.4 The Tools

2.4.1 For Data Collection

The following standardized psychometric instrument will be used for collecting data from the respondents:

Dhar, Upinder; Jain, Sangeeta & Jain, Rajnish (2000). **Managerial Creativity Scale.** Agra: National Pyschological Corporation.

2.4.2 For Data Analysis

Relevant statistical tools like Simple Correlation, Factor Analysis, Two-Way ANOVA and Z- test will be used for arriving at the results.

3. Possible Outcome

Animation Professionals are expected to be creative and they are likely to possess Managerial Creativity too. The present study will lead to better understanding about Managerial Creativity amongst married males, unmarried males, married females and unmarried females who have work experience of 1-5 years and 8-12 years in Animation Industry. The results of the study will be useful to Animation Industry for facilitating to enhance effectiveness and also for attracting right people for the right job.

References

1. Amabile, T. M. (1997). **Motivating creativity in organizations: On doing what you love and loving what you do**. California Management Review, 40(1), 39-58.
2. Anderson, N., Potocnik, K., & Zhou, J. (2014). **Innovation and creativity in organizations: A state-of the science review and prospective commentary**. Journal of Management, 40(5), 1297–1333.
3. Ashby,F.G.,Isen,A.M.,&Turken,A.U.(1999).**An euro psychological theory of positive affect and its influence on cognition.** Psychological Review, 106(3), 529–550. doi:10.1037/0033-295 X.106.3.529.
4. Aziz-Zadeh, L., Liew, S.-L., & Dandekar, F. (2013). **Exploring the neural correlates of visual creativity.** Social Cognitive and Affective Neuroscience, 8, 475–480. https://doi.org/10.1093/scan/nss021
5. Barbaroux, P., & Attour, A. (2016). **Approches interactives de l'innovation et gestion des connaissances.** Innovations, (49), 5–14.
6. Baruch .K.O. (2017). **Big Five Personality and Creativity: The Moderating Effect of Motivational Goal Orientation.** The Journal of Creative Behavior, Vol. 0, Iss. 0, pp. 1–14. DOI: 10.1002/jocb.183
7. Bass, B. M. (1990). **From transactional to transformational leadership: Learning to share the vision.** Organizational Dynamics, 18(3), 19–31.
8. Brackett, M. A., & Mayer, J. D. (2003). **Convergent, discriminant, and incremental validity of competing measures of emotional intelligence.** Personality and Social Psychology Bulletin, 29(10), 1–12.
9. Csikszentmihalyi, M. (1997). **Flow and the psychology of discovery and invention** (pp. 39). New York: Harper Perennial.
10. Davis, G. A. (2003). **Identifying creative students, teaching for creative growth**. In N. Colangelo & G. A. Davis (Eds.), Handbook of gifted education (pp. 311–324). Boston: Allyn and Bacon.
11. DeHaan, R. L. (2011). **Teaching creative science thinking**. Science, 334(6062), 1499–1500. doi:10.1126/science.1207918.
12. DOI: 10.1111/emre.12118
13. Eberle, R. (1971). SCAMPER games for imagination development. New York: DOK Publications.
14. Estrada, C. A., Isen, A. M., & Young, M. J. (1994). **Positive affect improves creative problem solving and influences reported source of practice satisfaction in physicians.** Motivation and Emotion, 18, 285–299.
15. Florida, R., & Goodnight, J. (2005). **Managing for creativity**. Harvard Business Review, 83(7), 124–131.
16. Ford, C. M. (2000). **Creative development in creativity theory**. Academy of Management Review, 25, 284–289.
17. Guilford,J.P.(1967).**Creativity: yesterday, today and tomorrow.** Journal of Creative Behavior, 1(1), 3–14. doi:10.1002/j.2162-6057.1967. tb00002.x.
18. Herzberg, F. (1987). **Innovation: Where is the relish?** The Journal of Creative Behavior, 21, 179–192. https://doi.org/10.1002/j.2162- 6057.1987.tb00475.x
19. Hong, E., & Milgram, R. M. (2010). **Creative thinking ability: domain generality and specificity.** Creativity Research Journal, 22(3), 272– 287. doi:10.1080/10400419.2010.503535.

20. https://stats.stackexchange.com/questions/19391/what-is-the-difference-between-2x2-factorial-design-experiment-and-a-2-way-anova -Retrieved on 10-05-2019
21. https://www.ibef.org/industry/. media-entertainment-india/infographic – Retrieved on 10-05-2019
22. https://www.ibef.org/industry/media-entertainment-india/infographic- Retrieved on 11-05-2019
23. https://www.prnewswire.com/news-releases/global-animation-vfx--games-market-2017- 2020-market-was-valued-at-us-254-billion-in-2017-and-is-projected-to-reach-us-270-billion-by-2020-300640003.html Retrieved on 10-05-2019
24. Kim,K.H.(2011). **The creativity crisis: the decrease increative thinking scores onthe torrance test so creative thinking.** Creativity Research Journal, 23(4), 285–295. doi:10.1080/10400419.2011.627805.
25. Mikkelson, B., & Mikkelson, D. (2011). WGASA. Retrieved on November, 22, 2014, from http://www.snopes.com/business/names/wgasa.asp
26. Miron, E., Erez, M., & Naveh, E. (2004). **Do personal characteristics and cultural values that promote innovation, quality, and efficiency compete or complement each other?** Journal of Organizational Behavior, 25, 175–199. http://dx.doi.org/10.1002/job.237
27. Miron-Spektor, E., Erez, M., & Naveh, E. (2011). **The effect of conformist and attentive-to-detail members on team innovation: Reconciling the innovation paradox.** Academy of Management Journal, 54, 740–760. http://dx.doi.org/10.5465/AMJ.2011.64870100
28. Mueller, J. S., Melwani, S., & Goncalo, J. A. (2012). **The bias against creativity: Why people desire but reject creative ideas**. Psychological Science, 23, 13 –17.
29. Mueller, J. S., Wakslak, C. J., & Krishnan, V. (2014). **Construing creativity: The how and why of recognizing creative ideas**. Journal of Experimental Social Psychology, 51, 81
30. Mumford .M, Martin. R, Elliot. S. (2018). **Creative Failure: Why Can't People Solve Creative Problems?** Journal of Creative Behavior , Vol. 0, Iss. 0, pp. 1–17. DOI: 10.1002/jocb.372
31. Patterson, M. G., West, M. A., Shaackleton, V. J., Dawson, J. F., Lawthom, R., Matlis, S., Robinson, D. L., & Wallace, A. M. (2005). **Validating the organizational climate measure: Links to managerial practices, productivity and innovation.** Journal of Organizational Behavior, 26(4), 379–408.
32. Plucker, J.A., Kaufman, J.C., Temple, J.S., & Qian, M. (2009). **Do experts and novices evaluate movies the same way?** Psychology and Marketing, 26, 470–478. https://doi.org/10.1002/mar.20283
33. Ritter. M. S & Mostert. N. (2016). **Enhancement of Creative Thinking Skills Using a Cognitive-Based Creativity Training.** Journal of Congnitive and Enhancing. DOI 10.1007/s41465-016-0002-3
34. Sánchez-Ruiz, M. J., Hernández-Torrano, D., Pérez-González, J. C., Batey, M., & Petrides, K. V. (2011). **The relationship between trait emotional intelligence and creativity across subject domains.** Motivation and Emotion, 35(4), 461–473.
35. Shalley, C. E., Zhou, J., & Oldham, G. R. (2004). **The effects of personal and contextual characteristics on creativity: Where should we go from here?** Journal of Management, 30(6), 933–958.
36. Shin, S., & Zhou, J. (2003). **Transformational leadership, conservation, and creativity: Evidence from Korea.** Academy of Management Journal, 48(6), 703–714.

37. Simonton, D. (1985). **Quality, quantity, and age: The careers of ten distinguished psychologists.** International Journal of Aging and Human Development, 21, 241–254.
38. Simonton, D. K. (2000). **Methodological and theoretical orientation and the long-term disciplinary impact of 54 eminent psychologists.** Review of General Psychology, 4(1), 13–24. doi:10.1037/1089-2680.4.1.13.
39. Somsing.A and Belbaly. N. (2017), **Managerial Creativity: The Roles of Dynamic Capabilities and Risk Preferences.** European Management Review,
40. Sternberg, R. J., & Lubart, T. I. (1996). **Investing in creativity**. American Psychologist, 51(7), 677–688. doi:10.1037/0003-066X.51.7.677.
41. Sternberg, R. J., & Lubart, T. I. (1999). **The concept of creativity: pros- pects and paradigms.** In R. J. Sternberg (Ed.), Handbook of creativity (pp. 3–15). Cambridge: Cambridge University Press.
42. Sternberg, R.J., & Davidson, J.E. (1995). **The nature of insight. Boston: MIT Press**.
43. Torrance, E. P. (1971). **Are the torrance tests of creative thinking biased against or in favor of Bdisadvantaged^ groups?** Gifted Child Quarterly, 15(2), 75–80. doi:10.1177/001698627101500201.
44. Torrance,E. P.,& Presbury, J.(1984). **The criteriaofsuccess used in 242 recent experimental studies of creativity. Creative Child & Adult Quarterly,** 9(4), 238–242.
45. Treffinger, D. J. (1995). **Creative problem solving: overview and educa- tiona limplications.** Educational Psychology Review,7(3),301–312. doi:10.1007/BF02213375.
46. Treffinger, D. J. (2009). **Myth 5: creativity is too difficult to measure.** Gifted Child Quarterly. doi:10.1177/0016986209346829.
47. Ruth .J & Birren.J (1985). **Creativity in Adulthood and Old Age: Relations to Intelligence, Sex and Mode of Testing** . Sage Journal
48. Whetten, D. A. (1989). **What constitutes a theoretical contribution?** Academy of Management Review, 14(4), 490–495.
49. Jennifer.R and Sasser. (1993). **Qualitative Changes in Creativity in the Second Half of life: A Life-Span Developmental Perspective**. Journal of Creative Behavior, 27(1)
50. **Eisenberger,R.,Haskins. F & Gambleton.P.(1999)** Promised Reward and Creativity: Effects of Prior Experience**. Journal of Experimental Social Psychology,35(3)**
51. George, J. M., & Zhou, J. (2001). **When openness to experience and conscientiousness are related to creative behavior: An interactional approach**. Journal of Applied Psychology, *86*(3), 513
52. Binnewies. C, Ohly. S & Niessen. C (2008). **Age and creativity at work.** Journal of Managerial Psychology
53. Naderi , Abdullah. R, Tengku .H, Sharir J,Kumar. V (2009**). Creativity, Age And Gender As Predictors Of Academic Achievement Among Undergraduate Students**. Journal of American Science, 5(5), 101-112

Chapter Outline

Chapter 1	**INTRODUCTION**
Chapter 2	**REVIEW OF LITERATURE**
Chapter 3	**RESEARCH METHOD**
Chapter 4	**RESULTS**
Chapter 5	**DISCUSSION**
Chapter 6	**SUMMARY, CONCLUSIONS AND SUGGESTIONS**
Chapter 7	**IMPLICATIONS**
	REFERENCES
	APPENDICES